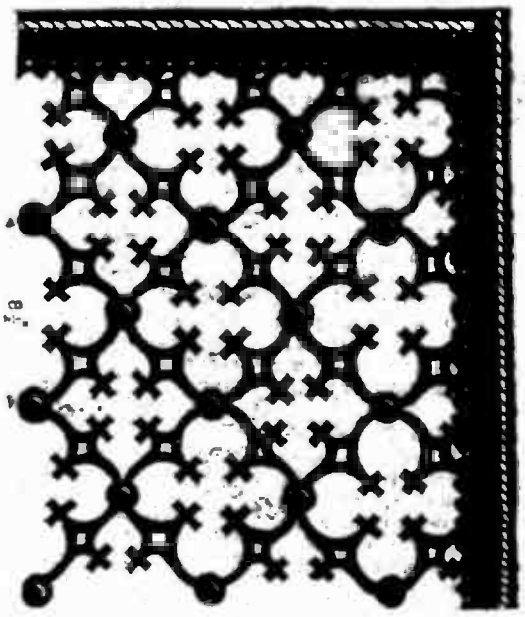
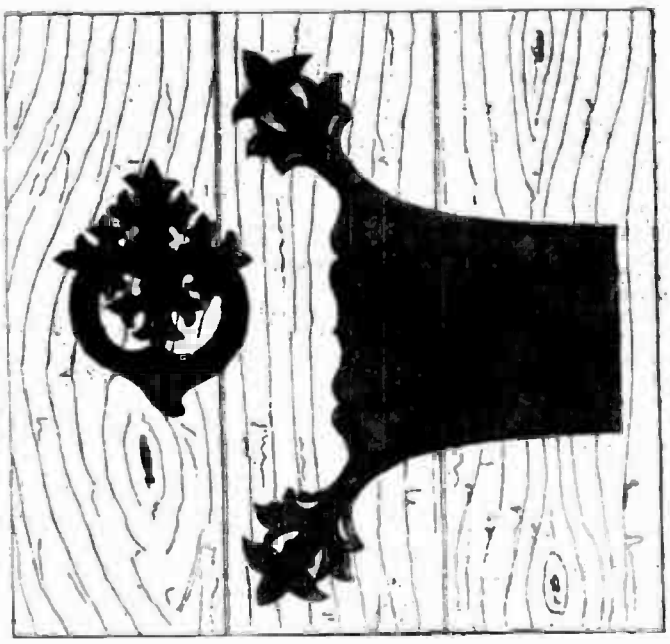
IRON SCREEN, PERUGIA.



IRONWORK, COLOGNE.



IRON SCREEN, PERUGIA.

THE portion of an iron screen which we have thought worth engraving forms part of the inclosure of one of the chapels in the cathedral at Perugia. This building dates from the end of the fifteenth century; and the parts of the interior that have not been modernised present a bold example of Italian Gothic. The chapel which this screen encloses appears to be of a date not much later than that of the building itself, and has escaped alteration.

C. F.

IRONWORK, COLOGNE.

THE annexed is a sketch of a piece of ironwork (one-fourth real size) I found upon an old door preserved in the model-room of the workshops of Cologne Cathedral, which, although imperfect, is a good specimen of workmanship, and may interest some of your numerous readers.

R.

ARTIFICIAL STONE AND GLASS.—Mr. W. Hodge, of St. Austell, has patented the application of bornstone porphyry, otherwise called elvan or freestone, to the manufacture of glass, china, porcelain, earthenware, and artificial stone.

MODERATION IN CRITICISM.

I CANNOT help testifying to you my thorough concordance with your views dropped in the note to "Fid. Def.'s" answerer. If it had been a question about the reconstructing of Westminster-bridge, or the building of some great edifice, there could not have been more spleen and ill-nature unbottled than there has been between your two touchy correspondents. What strange creatures we architects must have become lately. A man cannot even express his own ideas about a subject (and that subject so humble a one as a guide-book), without doing it in such a manner as if he expected a tiger to answer his remarks. And lo! there *is* a tiger to be found to take up the case, to put on the disagreeable, the unkind, the uncharitable, to call names, and get angry, and to deal out to a fellow-creature every thing he can call to his mind that is satirical and ungentlemanly. Is it to be said, then, that we are totally callous to all milder modes of correction, but that of the bullying caste, or are we totally innocent of any knowledge of *the very bond of peace*. Is there no mode of expressing sentiments on any topic but that which calls forth the reproaches of satirical minds? I rather suspect, sir, that your correspondents aim at *criticism*. If so, I would give them this short hint,—That criticism does not consist in pulling people to pieces in a narrow-minded manner for the sake merely of being contrary. *True* criticism is a noble feeling—a noble desire. It corrects with circumspection, it acknowledges the grand and the beautiful, and if faults should appear (and they ever will do so), I say it remonstrates with charity, and points out the *true* path. There is nothing noble, nothing handsome, in that underhand kind of bullying us out of our faults, which, if it *should* call forth a "second edition," is ten times more violent than the former; thus doing no good, and only spreading dissentient feelings and animosity amongst its participators.

C. R.

PRESERVATION OF OUR ANCIENT MONUMENTS.

As to the restoration of monuments, I would mention two circumstances, to show how ineffectual all such endeavours would be until we have the arts (mechanical), forming the basis of education of all in this manufacturing nation, and the arts (ideal) upon that, operating in the middle and higher classes of society.

While obtaining a knowledge of costume for painting, and with that object devoting my study to antiquities, I made a drawing of the tomb of Bishop Stafford, in Exeter Cathedral, published in Lysons' "Magna Britannia," under "Devonshire," which tomb was beautifully executed in alabaster. That was in 1821, since which the canopy surmounting the effigy—an exquisite specimen of Gothic work of the period—had been, at considerable expense, *restored*; but when I saw it, in 1849, *it had been again maliciously* as much injured as before.

The effigies of Henry II. and his Queen, Richard I. and his Queen, and the wife of King John, Isabelle de Angoulême, I have long wished to see deposited in Westminster Abbey, since my late brother discovered and released them from imminent peril, at Fontevrond, in Normandy. He, during his life, made an effort to obtain them for the nation, but a diplomatic channel was not the mode to effect that object. It must be gained through a private and friendly channel.

When we see, as in Earl's Colne, Essex, the monuments taken from the church by the rector, and given to his brother, the doctor, and by him distributed about his premises (a modern residence, called, or mistakenly so, the Priory), and these the effigies of the Earls of Essex, it is evident that the true feeling (without the arts participating in the construction of mind to produce their relish for antiquity) is a mere love of £. s. d.

ROBERT T. STOTHARD.

A PROBABLE CAUSE OF BOILER EXPLOSIONS.—M. Boutigny d'Evreux delivered a lecture lately, at the Royal Institution, on the spheroidal condition assumed by fluids on the application of a certain amount of heat. In addition to the numerous experiments with which this subject is usually illustrated, M. Boutigny showed a probable cause of explosions of steam-engine boilers. Taking a silver bottle or flask with a wide mouth, he heated it glowing hot, and whilst in this condition threw into it a few drops of water, which, immediately assuming the spheroidal condition, remained at an appreciable distance from the sides of the vessel, and, therefore, could not become heated. Whilst in this condition M. Boutigny corked the flask, and removed the source of heat, when the silver vessel gradually cooling, the water came to some extent in contact with it, burst into steam, and forced out the cork with a loud explosion. With regard to the cause operating to prevent contact between liquids and heated solids, M. Boutigny believes it to be due to the *repulsive* force of heat itself.

KENNINGTON COMMON.—A Bill lately published is to empower the Commissioners of Works and Public Buildings to enclose and lay out Kennington Common as pleasure-grounds for the recreation of the public.

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